

JEFFERSON MONTHLY



Medford Railroad Park

CELEBRATES ITS 30TH ANNIVERSARY

The Members' Magazine of The Jefferson Public Radio Listeners Guild

April 2011



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AS presents L.A. based songwriter Greg Laswell at Humboldt State University (see Artscene p.28 for details).



Buddy Guy takes the stage at the Cascade Theatre in Redding on April 21st at 7:30pm (see Artscene p.28 for details).



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ON THE COVER

When they aren't busy riding the live steam and diesel locomotives at Medford's Railroad Park, kids stand mesmerized by the garden scale model railroad layout featuring Thomas the Tank Engine.

PHOTO: ABIGAIL KRAFT

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JEFFERSON MONTHLY

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PETS

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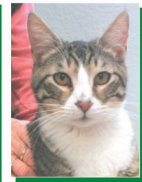
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Tuned In

Ronald Kramer

The Warehouse

I received a surprising phone call last November 2. It had been an extremely busy week following the public announcement that the JPR Foundation had executed an agreement to purchase Medford's 1930 Holly Theatre, the auditorium portion of which has been closed for about 25 years. Representatives of long-time Medford businessman, Bruce Larson, called me in response to that announcement. "Would you have an interest in receiving the donation of a 28,000 commercial warehouse and, if so, what use would you have for the building?"

It was a pretty stunning moment. In fact, we spent 24 hours discussing the offer before responding.

JPR has operated from the basement of Central Hall, Southern Oregon University's (SOU) second oldest building, since the station's 1969 inception. The station's studios and offices are crammed into the area. One control room serves a dual function as a corridor (you have to look at the warning light before entering to avoid intruding on radio programming). Despite a 1981 SOU retrofit to the building's ancient heating/cooling system, two of our control rooms have little air circulation. During the summer, many staff members wear sweaters because their offices are

freezing; in the winter, short sleeve shirts are the norm for opposite reasons. It isn't that SOU is insensitive to best practices; we all just suffer from the fact that we have far more radio crammed into spaces that were originally constructed as the stack area for the University's library and are ill-suited for what we now do. Strictly speaking, from a radio standpoint, we live "on the edge." The station's tremendous growth from a single station in 1969 to a 3-program stream plus internet stream operation of multiple stations has tremendously challenged the plant. One reason we established studios in Redding in 1991 was because the creation of our third service, *Rhythm and News*, in 1990 had proven that we needed more studios to operate than could be fitted into Central Hall which is a maze of wires running through ceilings and across the many partitions constructed over the years to subdivide spaces into offices and control rooms. In a recent letter, one JPR Listeners Guild member described the JPR studios as a "cellar, dungeon-like place."

Recognizing these challenges, SOU identified campus land as the location for a new JPR building as far back as 1981. In 2003, SOU and the JPR Foundation signed agreements au-

CONTINUED ON PAGE 11



Donated to JPR by Medford businessman Bruce Larson, The Medford Grocery Warehouse building, located at 40 East 10th Street in Medford, was constructed in 1910 as the bulk storage location for local grocery stores.



Medford Railroad Park

CELEBRATES ITS 30TH ANNIVERSARY

BY JENNIFER MARGULIS

Just so you know, my son's been waiting for this all winter!" called a mother of two on a Sunday morning in April as she settled herself, the baby, and her three-year-old son onto a train at Medford's much loved Railroad Park, which was opening its doors for the first day of the season.

These miniature train rides are a highlight of the park, which is an entirely volunteer-run organization, with the overt agenda of letting anyone who's interested enjoy trains and an unspoken goal of raising future generations of train lovers.

The grand opening this year, which will be held on Sunday April 10th, marks a special occasion: This Spring the Railroad Park in Medford celebrates its thirtieth anniversary.

The park first got started thirty years ago by a handful of train enthusiasts, including twin brothers, Dale and Keith Edwards. The Edwards brothers had started a model railroad manufacturing business and spearheaded the idea to find a place to operate live steam trains. The City of Medford offered two locations for the park: one,



Providing fun for all ages, Medford's Railroad Park is open to the public the second and fourth Sunday of every month.

where the dog park is now located off Barnett Road, was too small. The second site was where the sewer treatment plant for the City of Medford used to be. This surplus land was available because a new treatment plant had been built and the city was using it to dump branches, leaves, and decomposed granite. The original volunteers signed a ten-year lease with the City of Med-

ford in 1981. It took them about a year to clean up the site and another year to lay down track and bring in cabooses.

Medford's Railroad Park is open to the public the second and fourth Sunday of every month. Park entry is free, although visitors are encouraged to add coins and greenbacks to the donation jars found throughout the park. Every donation goes directly to the maintenance and operation of the park, which also gets some help from local businesses (shrubbery was donated by local nurseries last year, electrical and plumbing supplies are donated or given at cost by Grover's, and other businesses contribute as well). But really Medford's Railroad Park is a labor of love of volunteer train aficionados, like 66-year-old Tony Johnson, who works year round to keep the park growing and thriving.

"Every year there's always something new," says Johnson. An affable man with a big laugh, Johnson is the unofficial park spokesperson and also president of the Southern Oregon Live Steamers Club, which is one of the five clubs that work to-

gether to run the park (it's this club, Johnson is quick to point out, that orchestrates and staffs the train rides).

Johnson jokes that he used to be a "squash stacker"—he worked in retail produce management for companies like Safeway—before retiring at age 50 and dedicating himself to trains and other volunteer pursuits.

The mostly gray haired volunteer conductors wear club T-shirts, railroad hats, and walkie talkies to communicate with other trains. They welcome passengers "on board" the snaking trains, which are pulled by various locomotives that run off diesel or steam on a 7.5-inch gauge. According to Johnson, the locomotives pull a maximum of six cars behind them. Of the 25 different locomotives used, 12 are steam powered. The park itself owns 3 of the locomotives. The rest, donated to the public for the train rides, are privately owned by members of the clubs that run the park.

Johnson, who's been volunteering at the park for 16 years, has seen many improvements at the park. "When I first started the Live Steamers had 4,000 feet of track and they probably gave rides to maybe 8,000 people per year during the 14 Sundays they were open," Johnson reminisces. "Now we've got over 11,000 feet of track and we give rides to over 26,000 people during the 14 Sundays!"

The train cars are the perfect size for small legs: babies, toddlers, and children all sit comfortably on the straddle cars. "We call 'em 'banana cars' because they used to be painted yellow," Johnson tells me, "But they're really straddle cars."

The rest of us—conductors, parents, and other adult train enthusiasts—sit with knees jutting out. Signs caution passengers against dragging their feet on the track. There's a palpable sense of excitement as the whistle blows and the train starts to gain momentum, chugging at varying speeds on different looping tracks, under tunnels, up hills, around curves, and then—too soon for grown-ups and kids alike—back to the boarding area.

When you leave the station you pass a water tank and a control tower, and chug onto the main line, going past trees and train car barns. Then you cross over from the inside loop to the outside loop and ride parallel to the standard gauge track (where

visitors can also go on a motor car ride—a gasoline-powered vehicle that railroad workers would take to repair tracks). To the left is the new outdoor garden railroad that's under construction and the little Thomas the Tank layout, which is easy to spot because there's always a crowd of people ogling beloved Thomas. Then the train continues around the curve, approaching two crossings, one vehicle and one pedestrian. The flashing lights, the crossing gate arm, and the train whistles all thrill the young riders.

and up. Mostly up." Off to the left are silhouettes of bears, roasting marshmallows and climbing trees. Though the ride isn't fast, parents clutch their children as the train does S-curves to reach the summit, going over Tunnel Number Three and Tunnel Number One. At the highest point of the ride, you have a nice view of most of the park, as well as the Fire District Training Center right next door, and the other trains that are running on the track at the same time.

"My favorite part is watching the kids bounce around and how excited they are to

Medford's Railroad Park is a labor of love of volunteer train aficionados



Eager train enthusiasts wait for the next train to take them aboard at Medford's Railroad Park.

IF YOU GO

The park is located at Table Rock Road and Berrydale Avenue in Medford, Oregon

It is open from 11 a.m. until 3 p.m. the 2nd and 4th weekend of every month April through October.

Admission is free. The proceeds from food and T-shirts for sale inside the park go directly to park upkeep. Donations always welcome.

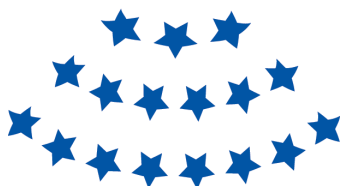
After the crossing, the train putt putts over a little bridge and enters the first of three tunnels. After the first tunnel you see a spectacular part of the park that is blocked from view at the station: a tall trestle that the train goes under. The train then strains up the hill where off to the right is a little village with model houses and a little church with a sign that reads "Medford Estates, \$200,000

be here," says one of the gray haired volunteers, 70-year-old Dick Stark who's been a part of the park for seven years and whose particular passion is building model railroads. On most Sundays you'll see Stark and his wife Carol directing traffic in the parking lot. "It's like being at a state fair but without all the hoopla," Stark chuckles.

As much as the park makes an impression on young train enthusiasts, the dedicated staff of volunteers also remember the children who smile under their watch. One volunteer stationmaster told me about two diminutive riders: a small blonde girl whose eyes sparkled as she got off the train ("It just made my day," he said) and a little boy who had so much fun on the ride that he lifted up the conductor's hand and kissed it as he exited the train.

CONTINUED ON PAGE 16

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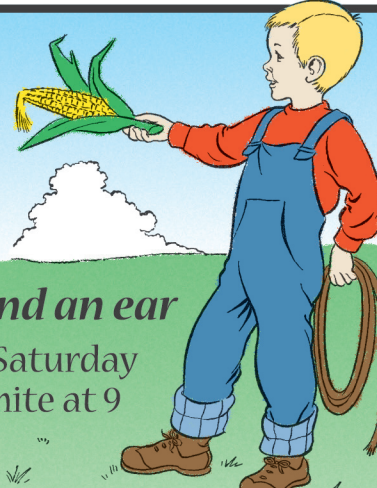
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Rhythm & News



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Lara Vesta

Voice

"We are at the threshold. We are going to see change.
If we can create the vision in our heart, it will spread.
As women of wisdom, we cannot be divided. As bringers
of light we have no choice but to join together."

—Agnes Baker Pilgrim

Every person needs to develop their voice. Sometimes I have to force myself to think this, like when my daughter screams. She is normally methodical, almost too precise for a seven year old, mature and balanced in her days. But sometimes her own grief overtakes, her anger expresses in fits of unconstructed rage. They are so rare I marvel. They are so necessary, I allow. Her little life is sweet and joyous, full and bifurcated, divided between two households, two cities and two parents she loves with all her heart. Sometimes she needs to cry. Sometimes she needs to scream. I welcome it.

I have, at times, been in a position to permit other people to scream. I have taught myself to scream, my own rage and grief surfacing against the wash of information that is, in the words of the writer Starhawk, *el mundo malo*. The bad reality. This bad reality exists alongside *el mundo bueno*, the good reality. They are two sides of the same. Physicists are investigating the probability of parallel universes (see Terry Gross' interview with physicist Brian Greene for more on this consideration), and these good and bad realities are, I think, possibly, as close as my untrained mind can get to wrangling this topic. Parallel universes influenced by our attention and perception. *El mundo malo* is where we are silenced. Where we cannot speak our pain and thus cannot heal. Where we think we are alone, in our experiences and longings. Where the masculine and the feminine are separated and gendered, instead of representing qualities we all embody. In *el mundo malo*, there is no balance. There is only value and devaluing. It was in *el mundo malo* that I, as a young girl on the school bus, in the classroom, in the world, was told to be ladylike, meaning not loud or active, but silent.

A quick root check in the online etymology dictionary, one of my sworn true loves, will tell us that scream is a word of questioned origin, the filaments of its history mean to terrify or frighten. So maybe I am wrong in saying I teach others to scream. Maybe I am wrong to say my daughter screams. It is not terror or fright that opens our mouths and lungs to this expression, but the release of a power that is a rallying cry, Valkyries on the battlefield, the athlete at her fullest expression, the operatic, the top note, the beloved pitch in a well known song.

And that song is the song of a world becoming. Our voices and stories, discovered, uncovered, brave and strong. It is *el mundo bueno*, this world revealed by our unity of voices. A song of balanced expression without limit, where the people may demand representative government in the macro and my friend Tami Lynne Kent's book *Wild Feminine* is picked up by a major publisher in the micro. *El mundo bueno* is co-creative, not simply reactive, and that darker side, the bad reality, is part of the conversation. When we engage it, without fear, in that expression is transformation of a culture. When we build culture as a song of many voices, when the masculine and the feminine are balanced and vital in each of us, when our daughters may scream and our sons may weep, modes of expression are possible that did not before exist. From this, the good reality, we may—and must—act, and speak, and open to the fullest potential of our voices in our families, in our world.

Three years ago I started a business called Moon Divas with my dear friend and fellow SOU alum Deva Munay, an organization aimed at building teaching-learning communities where women could weave

webs of support for their individual voices to be heard and valued. Work with women's voice is important for everyone, as patterns of heritage, history and lineage are present still, and any glance at televised programming will illustrate the importance of continuing to work for a post-feminist society. We are not there yet, and because of this Deva and I are still learning what Moon Divas is, our role in this work and what it means. The work evolves as we do. It is an organic motion, and its beauty stuns me, its simplicity holds me rapt and eager for what is next. For all that may be.

And it is my own voice that awoke one afternoon in the company of our first Moon Divas students. The day was light June warm, the sun bright. We had spent the day in mythwork, storytelling, writing and spiritual bathing. It was time for our closing ritual. We gathered in a circle on a grassy knoll. Our student Sally brought a skein of yarn and bound it around each of our wrists, symbolically tying us together. The women, all of them, were radiant, nourished, comfortable in their bodies. Megan and I had, the night before, in a grinning moment over salmon and wine, developed our tagline: Love your body, Love your story, Love your life. As we cut the cord, knotted our independent threads, we each stepped into the circle, sung into being by each other. And in my turn I gave a cry, so deep and clear I didn't at first recognize it as my own. I have never, except perhaps in childbirth, released my voice in such a way. And it was not a cry of anger or frustration or fear, but one of freedom. Of joy, of heart, discovery, renewal. We all laughed, collapsing into the light filled grasses, rolling over our ideas of who we were. For in that moment, in the good reality, we are all exactly as we are supposed to be.

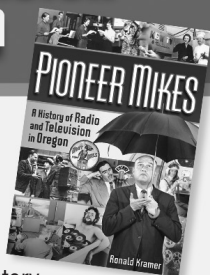
Lara Vesta writes, parents and teaches in the upper Willamette valley. She is currently at work on a book and thus tends to neglect her blog, athousandpossibilities@blogspot.com. More information from Moon Divas including recipes, activities and resources is available at www.moondivas.org.



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Theater and the Arts

Molly Tinsley

Inside/Outside the Box

Shakespeare's *Measure for Measure* is a study in genre ambiguity. Though stocked with comic characters, stratagems, and the requisite marriages, it portrays ugly abuses of power with life-or-death stakes. It implicitly dissects approaches to civic leadership, without furnishing a clear positive model. Productions of the play tend to reflect these somber issues. By contrast, Bill Rauch's fresh version at the Oregon Shakespeare Festival unzips this "problem play" and turns it inside out. The bizarre result not only keeps you laughing much the way following the news does these days—as an alternative to gnashing your teeth in disbelief. It also dangles the hope of regime change at the end.

Instead of the usual labyrinth of red-light district, dark closets, and dungeons, Clint Ramos's set is an all-purpose fluorescently-lit gray room. Conference room, police court, government office, or state hospital, we know this institutional space only too well. We can almost smell the mould and stale tobacco that stain the walls.

Suggestive of the box we build with our regulations, commandments, and Diagnostic Manuals in order to structure public life, the set also proclaims itself a stage, framed by girders, overarched on occasion by projected curlicues and the titles of the songs rendered by a ubiquitous mariachi band. Public life is about playing roles after all. Besides, if detachment is the first step toward comedy, then this play-within-a-play framing of the action advances the cause.

Leading further into comedy is Anthony Heald's goofy Duke Vincenzo, a novelty-seeking overgrown boy, who initially treats people more as toys than fellow humans. Tired of the suits and ties of the chief bureaucrat, he wants out of the box. He can't wait to don that funny friar's wig and cassock. Thus disguised, he revels in dispensing useless advice, pretty

doctrine that betrays no empathy for the felt experience of the recipient.

He hasn't sufficiently prepared Escalus and Angelo to take over in his absence, and he knows Angelo may conceal a shadow side, but exposing the man's true nature seems more a collateral experiment than a moral mission. Heald lets us see the aha! moment when the Duke hatches the plan to trap Angelo—not as a representative of justice balancing the scales, but as a kid quivering with pleasure at an ingenious extension of his game.

While the Duke feels trapped in his box, Escalus, Angelo, and Isabela seek external restrictions to feel safe. Isabell Monk O'Connor is spot-on as the career bureaucrat, efficient and ineffectual, who's probably been handling the Duke's duties for years. As an African-American woman in her sixties, she knows better than to object to being passed over for advancement in favor of the young Turk Angelo (Rene Millan), whose modest acceptance of his new position morphs into stony certainty in an eyeblink. Backed by a thick law book, he shows pity when he shows justice—"for then I pity those I do not know"—which means condemning the youth Claudio to death for impregnating his fiancée.

As Claudio's sister, Isabela, Stephanie Beatriz, initially conveys a brittle self-containment that hints that she isn't running to a religious vocation as much as running from something else. She desperately needs to have all the answers, which her path into the convent promises. She listens expressionless to Lucio's news of her brother's imprisonment, and her "For what?" implies "What is it this time?" She braces for the disruption that will blow her recently achieved security apart.

As she opposes Angelo's legalistic perspective with an appeal to mercy and empathy, her arguments heat with eloquence, and Angelo's tight control comes unlaced. He demands Isabela's chastity in exchange

for Claudio's life, and his threats increase in nastiness when she refuses. When she realizes that no one will believe her if she exposes Angelo, and that her own brother would condemn her to "die forever" in order to save himself, Beatriz's tearful outrage takes on the ferocity of a metaphysical crisis. We are moments from intermission, and the comic spirit is in serious jeopardy.

Reenter the spritely, disguised Duke with his bed trick and a pack of Marlboros. With the suddenness of a *deus ex machina*, Isabela expertly accepts and puffs a cigarette—further hint of a challenged backstory—then sets aside the emotion of tragic victimhood in order to work on devising a plot to snare the villain.

Meanwhile ironic shadows begin to accumulate around passionate feeling elsewhere. Mariana, Angelo's jilted fiancée, writhes on the floor of a mental ward, her wrists bandaged, and torments herself with song of romantic yearning. Later Angelo will seem similarly to tip into self-drama, felled by guilt and self-hatred as he anticipates the Duke's return to Vienna. We'd rather not imagine the married life in their future.

Instead we're invited to watch the Duke's isolation be gradually penetrated by Isabela, whose moral righteousness melts into pained vulnerability then matures into humane good sense. When the Duke interrupts her reunion with her brother only to be greeted by their withering stares, he gets it! There are other lives out there, just as real as his. Emotionally tuned-in at last, he holds off on pressing his marriage proposal until the siblings' moment is complete.

As for the question of Isabela's acceptance, Rauch's answer is brilliant, and explains many of his choices throughout the play. Here's a hint.

BREAKING NEWS: Duchess of Vienna, nee Isabela Morales, becomes first woman elected to position of city mayor, running on a platform of judicial reform and equal opportunity. To find out how this veritable urban legend got her voice, go see *Measure for Measure* in the Bowmer Theatre until November 6.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

thorizing the Foundation's design and construction of a new JPR home on the campus.

Designing a new home posed a challenge. For decades, JPR has been more than just the "R" in radio. We publish a monthly magazine which our members report as useful (and whose costs are covered from display advertising). We've periodically done some publishing involving our programming or other allied interests. In 1995, the Foundation purchased an Internet Service Provider, which we renamed JEFFNET, out of the belief that radio and the Internet would eventually become intertwined (as has proven the case). We wanted to be able to control our own destiny in that new sphere and owning JEFFNET gave us the ability to do so. Additionally, JEFFNET's operations have contributed between \$70,000 and \$100,000 per year toward radio's operations in the ensuing years. As part of an earlier contemplated move on campus, to a facility that offered considerably more space than radio itself needed, the idea of creating a media interpretive center, the Western States Museum of Broadcasting developed. Others seemed to find value in that concept. Examples of the museum's holdings include the 2002 donation by Chevron-Texaco of New York's Metropolitan Opera Radio Network archives, the 2007 donation of the last surviving pipe organ in the nation from a network radio production center (NBC, San Francisco), the papers of former CBS News president William J. Leonard, the KMED Radio transcription library from the 1940s, archival materials for two of Portland's oldest radio stations dating back to the 1920s and the original Associated Press teletype wire copy from November 22, 1963 – typed out on the AP teleprinter at a Rochester, Minnesota radio station – describing daylong coverage of the assassination of President John F. Kennedy.

Thus, following the 2003 agreement between SOU and the JPR Foundation, a design committee developed plans for a new JPR building on campus which included JPR studios, the museum and a small auditorium and a café.

Things changed, however, following the completion of those designs. The recession caused foundation philanthropic giving to significantly decline and the climate for initially contemplated federal assistance did as well. Given the cost of new construction of

the facility which had been designed, bringing that project to fruition proved unattainable in the economic climate that we faced.

Just what is JPR? I am pretty clear that we busted through the limitation of the "R" in our name a long time ago. Indeed, National Public Radio ceased calling itself by that name two years ago because it, also, was struggling with the fact that it was operating well-outside the traditional boundaries of radio; it just became NPR. While we interchangeably use Jefferson Public Radio and JPR, this organization has been more than radio for decades.

If you live in Redding, you're probably well-aware of JPR's leadership in restoring the Cascade Theatre and returning it to productive use as a performing arts venue. The Cascade not only helped revitalize downtown Redding and has immeasurably added to the community's cultural life, it also has significantly assisted in supporting our radio operations, because of services that radio provides to the Cascade. Especially during the recession, JPR listeners across the region can thank the Cascade relationship for helping to keep programs you enjoy on the air.

There's an important point here. JPR is in the content business. Period. We have rejected business opportunities that might have been profitable but which weren't associated with our content goals. Thus, we program radio. We program the Cascade. We program the *Jefferson Monthly*. We book acts, ranging from Moscow's Helikon Opera to Bonnie Raitt, at the Cascade Theatre. The café (which would be operated by a concessionaire) in a new facility would also be a "programmed" place. *The Jefferson Exchange* would originate from that space on a regular basis. Authors, interview subjects and musicians who appear live in our studio would have the opportunity to meet with café patrons. A small auditorium would allow us to originate programming to live audiences (getting more than 4 musicians into our only studio in which they can perform is impossible not to mention an audience). *The Jefferson Exchange* would be broadcast from there for topics of greater public interest. Just like we do at the Cascade, we would occasionally show film and present offerings such as our current series of San Francisco Opera HD performances. The Museum wouldn't be a hardware warehouse. It would be a place to tell stories about how electronic media have shaped our society and will continue to do so.

CONTINUED ON PAGE 13



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Inside the Box

Scott Dewing

The Social Revolution

He didn't know if anybody would show: three, three hundred, three thousand. God forbid, no one showed. In the morning hours of January 25, 2011, Ahmed Maher, the co-founder of the April 6th Youth Movement, waited on the balcony of a building down one of the many side streets that feed into Cairo's Tahrir Square.

A 20-something civil engineer who has been described as being "painfully quiet," Maher had organized the textile workers' strike three years earlier on April 6, 2008. He had used Facebook and YouTube to get the message out and organize tens of thousands of participants. The protests of April 6 had ended in failure with 4 protesters dead and more than 400 others arrested by Egyptian security forces—including Maher himself.

Maher had been interrogated and beaten. The police wanted the password to the April 6th Movement's Facebook page. He tried to explain that there was no password, but to no avail. His interrogators were old-school thugs and knew nothing about how these new social media tools worked. They beat Maher with truncheon blows to his head and face, but mostly across his back until it was purple and blue. Maher had to make up a password to convince them to stop and finally release him.

Fresh out of the darkness of the police station, Maher had a colleague take photos of his wounded body that he then posted on his blog. The number of members on the April 6th Facebook page swelled and Maher and others began planning and preparing for a revolution.

Now, three years later, Maher waited on the balcony to see if anyone would show up for the January 25th revolution he had organized on Facebook and broadcast via Twitter and YouTube to hundreds of thousands of followers. When he heard the first chants of protesters in the distance making their way toward Tahrir

Square, he was probably both excited and scared for he knew first-hand from the failed anti-government protests in 2008 that this could all turn quite ugly, that people could and most likely would die on this day. Whatever mixture of fear and excitement he felt at that moment, he probably couldn't conceive of the fact that his efforts would be the spark that ignited the revolution that would bring down Hosni Mubarak, Egypt's authoritarian leader for the past 30 years.

In the days following Mubarak's ouster, much has been made about the role social media tools such as Facebook, Twitter, and YouTube played in the success of toppling the regime. Some have gone as far as to call it the "Facebook Revolution" or the "Twitter Revolution." One young Egyptian father went as far as to name his first-born daughter "Facebook."

To say that social media is now part of the revolution toolkit is fair. But to call a revolution a "Facebook Revolution" or a "Twitter Revolution" is inaccurate and ascribes way too much credit to the role that social media tools have played in the recent revolutions we've witnessed. It's like proclaiming that a hammer built a house. A hammer is a useful tool for building a house, but in the end, it's the hammer-wielding human that does it.

"It's too simple to say that what happened in Tunisia and Egypt happened because of Facebook," wrote Fareed Zakaria in a recent article for *TIME* magazine.

Indeed, the concept of a Facebook or a Twitter "revolution" takes on the absurd when put in a historical context. The American Revolution did not need them. The civil-rights movement that transformed race relations in the U.S. did not need them. (Martin Luther King, Jr. did not tweet or post Facebook updates from Birmingham Jail. He wrote a letter.) Mao didn't need them for the Great Leap Forward. Khomeini didn't depose and exile the Shah of Iran by setting up a Facebook

page to organize massive protests in Tehran. The protests and political activism that led to the fall of the Berlin Wall did not need them. The revolution to end apartheid in South Africa did not need them. And although they used social media tools, the Egyptians did not need them either.

The Egyptian revolution was not made possible because of Facebook or Twitter or the entire Internet for that matter. It was made possible by the Egyptian people.

"We keep hearing that this is a revolution being organized on Twitter and Facebook," said political activist George Galloway at a rally in London, "while 40 million Egyptians don't have bread, never mind mobile phones or computers!"

Three days into the revolution, the Mubarak government completely cut off the Internet, perhaps hoping that they would cut off the digital head of the erupting revolution. Egypt's Internet access went dark for 5 days. It didn't matter. Cutting off the Internet seemed to galvanize the protesters and the revolution gained momentum. In the absence of Facebook, people communicated, organized, and mobilized the old fashioned way: face-to-face.

"People with a grievance will always find ways to communicate with each other," wrote Malcolm Gladwell in *The New Yorker* during the first weeks of the Egyptian revolution. "How they choose to do it is less interesting, in the end, than why they were driven to do it in the first place."

The people of Egypt were driven by 30 years of a corrupt and oppressive government. They were driven by the need to regain their dignity and a strong desire to live in a free country.

Ahmed Maher knows that the social media tools he used to help organize protests in Egypt were not the gears that propelled the revolution forward. He knows where the power to accomplish such feats against seemingly impossible odds really comes from.

"The most important thing is that the people have awoken," said Maher in an interview with PBS's *FRONTLINE*. "They realized their own power."

Scott Dewing is a technologist, teacher, and writer. He lived and worked in Cairo from 1993-94. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found at: blog.insidethebox.org

Tuned In *From p. 11*

In short, it's all about programming – and all of the pieces of the JPR puzzle are related to, and help support, our central radio operations, which as the evolving media economic unfolds is likely to be increasingly more difficult to keep economically stable without these ancillary revenues.

The Holly Theatre Restoration Project was just the latest extension of that vision – one which we believe will operate in a very cost-effective manner in association with the Cascade, will strengthen Jackson County's cultural life – with no injury to existing activities – and will help support our radio operations.

The warehouse building so generously donated by Bruce Larson is large enough to contain our vision for what JPR is and can become and it can be accomplished at 25% of the cost of new construction. His contribution will stand in the future as a pillar of JPR's development.

The funds pledged by our members are not being used for either the acquisition or operation of the Holly Theatre or for the remodeling of the donated warehouse. Those funds are used solely for the radio programming you pledge to support. We will launch a capital campaign to support the costs of this new initiative and will be seeking major support from foundations, business and, at the appropriate time, individuals like yourself who would like to help build the JPR of the future.

For the moment, we're catching our breath – and looking forward to the future. It's a warehouse now. It will eventually ring with the sights and sounds of JPR.

Ronald Kramer, Executive Director



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JPR relies on listener support as our primary source of funding. Support from new and returning donors enables us to continue broadcasting the programs you love. Basic membership begins at \$45. You will receive 12 months of the *Jefferson Monthly* and you will also know you have done your part to help support public radio in the State of Jefferson.

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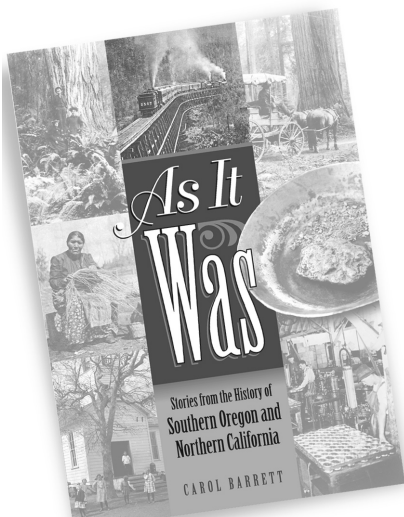
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By CAROL BARRETT

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Recordings

Cindy Degroft

Unexpected Picks

Whenever I start writing one of these columns, I try to think of the recordings that have most inspired, moved, or surprised me. Often there are many different ones I hope music fans will discover and enjoy as much as I do. Usually there are some familiar names, however this time most of my choices are more on the obscure end of the musical spectrum.

The collaboration of Corinne West & Kelly Joe Phelps called *Magnetic Skyline*, offers a handful of tunes featuring Kelly Joe's unique finger-style approach to guitar, just right for the nice, tight fit of their two voices. I truly hope they do more music together.

Malcolm Holcombe's new one is titled *To Drink the Rain*, and is one of his best efforts in my opinion. His gritty soulful way of singing lends an authenticity to his song writing, a rare thing in today's mass market approach to music. Malcolm has a rootsy/blues style of playing, and on this one, has dressed it up a bit more with help from Luke Bulla's great touch on the fiddle and Jared Tyler on dobro and slide. Holcombe's singing voice and style are not going to please every ear, and you may well wonder at my endorsement. Malcolm Holcombe's music touches my heart, resonating in the way some of us respond to bagpipes, way down in our bones.

I'm always pleased when there is something new from the Canadian trio, The Wailin' Jennys. Their latest release *Bright Morning Stars* is another solid collection of original tunes, delivered in the Jenny's warm, three part harmonies. I don't ever tire of hearing the new ideas and creative direction they're taking us; it's a lovely ride.

Recorded in Portland with friends and local players, Tony Furtado's fifteenth CD is *Golden*. A good name for a great collection of new originals, it jumps off with an amaz-

ing rocker, "Toe the Line." From his young days as a banjo prodigy, and many miles and years on the tour, Tony has been constantly growing his art, staying open minded to a variety of influences. You'll hear many flavors and styles on this one, brilliantly played and interesting from start to finish. One reviewer mentioned that Tony Furtado is getting harder to pigeonhole into a particular genre. Maybe I just like going against the



Malcolm Holcombe's music touches my heart, resonating in the way some of us respond to bagpipes, way down in our bones.

tide; or maybe it's that I don't like the music industry's insistence that artists must fit neatly into a categories. I love it when a player/singer/writer is allowed the time and space to let his music take him where it will.

I hope you were able to hear Eden Brent perform at last year's Rogue Valley Blues Festival. She has a great voice, fun energy, charm and style. In September she released an EP recorded in New Orleans, *Ain't Got No Troubles* which includes eight originals, and features her doing a sweet cover of Will Kimbrough's tune "Goodnight Moon." Her tune, "Leave Me Alone" is a classic heart-breaker. I also loved "Blues All Over Me." If you're a blues fan I would give this one a listen. I also must tip my hat to Gregg Allman's *Low Country Blues*, produced by T-Bone Burnett.

A friend asked if I had heard of Rachelle Farrell, whom he and his wife discovered years ago, and is still a favorite for them. I went home, found an online video, a concert performance of the song "I Can Explain." I watched and listened a couple of times and was completely mesmerized. The friend loaned me his favorite CD, Rachelle's 1992 self titled release, a soulful, romantic, jazz influenced rhythm and blues, exquisitely delivered with a voice that spans over six octaves and will knock your socks off. Those of you who know the kind of music I feature on JPR's Sunday evening *Folk Show* will

likely be surprised by this recommendation from me. I can only say that she is incredible and it's good for us to keep exploring new directions. Rachelle sells out concerts all over the world, choosing her path, outside of mainstream.

While listening to her album I started thinking about some of the other brilliant and beautiful voices; some well known, some gone too soon, some that should be heard by more of us. Minnie Riperton, Eva Cassidy, Mahalia Jackson, Maura O'Connell, Martin Sexton, Serena Ryder, Jonell Mosser, Molly O'Brien, Laura Love & Ruthie Foster, Sam Cooke and Aretha, Ella, Billie Holiday, k.d. Lang & Patsy. And then there is Adele, the soulful-beyond-her-years R&B artist from Britain. Check out her eagerly awaited sophomore album, *21*. Each of these artists is uniquely gifted and has the power to transport us out of our ordinary days.

Out a couple of years ago, but worthy of more attention, is Bela Fleck's project, searching for the roots of the banjo in Africa, *Throw Down Your Heart*. He traveled through several countries, meeting and sharing music with local players and singers. The humility and grace and musical spirit that Bela Fleck brings to the world is evident in this heart warming film and CD.

I'm grateful for the connections and immediacy the internet provides for connecting with one another and sharing music. People everywhere are facing challenges, unequaled in our past. For me music is the prayer we all share.

Cindy Degroft hosts the *Folk Show* heard at 6pm on Sundays on JPR's *Rhythm & News Service* and online at www.ijpr.org.



Your Legacy & Public Radio...

So much has changed in the 42 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by supporting Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To support Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.





PHOTO: JENNIFER MARGULIS

This big red caboose is an historical walk-thru museum that teaches visitors about railroading in the Rogue Valley over the past 150 years. It is an accurately refurbished “crummy” (caboose) outfitted for the train’s crew.

When 33-year-old Wendy Davis of Talent, Oregon had her son Henry’s second birthday at the Railroad Park it was a huge success. The conductors normally only do a handful of rides per party but the Davis’s guests rode the trains seven times that day because Henry kept asking for more.

“When we were leaving my two-year-old said to the conductor ‘Thanks for the ride,’ Davis remembers. “The burly man said ‘Wow, I’m going to remember this kid forever,’ and I said ‘because he’s the bossiest two-year-old you ever met?’ and he said ‘No, I’ve never met a two-year-old who could talk so well and was so crazy about trains!’”

Henry is so crazy about trains that he sleeps with them at night. “He also likes them to get nursed before he nurses,” Davis says. Though the entire floor space in their living room is often covered with a railway system, the Davis family goes to the train park at least once, and often twice, a month.

Henry’s not the only toddler obsessed with trains. Many parents with small children, especially boys, report that their kids adore trains. Angeline Chew Longshore’s 3-year-old son has been in love with trains since he was just a year and a half old, lining up toys to make pretend trains and imagining household items are trains. Longshore, 45, sings train songs with her son and pushed him in the laundry basket with

the clothes from the dryer making train sounds until he got too heavy. For his second birthday she made a cake with a three dimensional sugar cookie train on a chocolate track, which he liked so much he talked about it for an entire year afterwards. For his third birthday Longshore’s husband made train engines out of cardboard boxes and the kids did train races.

“I think trains are fascinating to kids because they are a specific, recognizable shape associated with interesting sounds which every adult imitates in the same way,” Longshore says. “They’re interesting to watch—with the steam coming out of the stack and the wheels turning seemingly rhythmically to the chug-chug sound (almost like a dance to music). Trains carry things—people, coal, freight—which I think fascinates children even more. And the fact that they don’t travel on the road, but rather on a track, is another attractive aspect to children.”

Ashland children’s librarian, Perii Owen, who has been helping children find books about trains and other subjects for almost fifteen years, agrees. “Certain little boys,

from the age of three to about seven or eight, are the group that really loves trains,” Owen says.

“They like the mythology about a train,” Owen continues. “The idea of a conductor swinging a lamp saying ‘All aboard!’ And they like the idea of people carrying their suitcases and going on a trip.”

Owen thinks trains open up children’s imaginations, especially boys’: “The train represents a lot of things that boys especially like: the adventure, the mystery, the sheer size and feel of the trains, the vibration. As much as anything it’s the experiential aspect of a train. If kids have been on one, they’re thrilled. And if they’ve never ridden a train, they know they want to!”

Though vivid in today’s children’s imaginations, trains are actually a relatively new invention. In the early 19th century people in the newly formed United States used ships, horse- or mule-drawn barges on canals, and wagons to transport people and goods from place to place. It wasn’t until the late 1830s and early 1840s that railroads started being integrated into the American way of life.

One of the first recognized public railroads in the United States was the Baltimore and Ohio Railroad, which was built in 1827 and grew rapidly. Investors and the public saw that the trains were an efficient and relatively comfortable way to transport people and move cargo and the public railroad system expanded quickly.

Rail travel reached its pinnacle in 1920 but decreased sharply in the second half of the twentieth century, as cars and later airplane travel became more popular in America. Some train enthusiasts believe that concerns about global warming, government incentives, and economic demand will lead to a resurgence of interest in train travel in the twenty-first century.

The City of Medford owns the railroad park but there are five clubs, made up of all volunteers, who run the park and welcome visitors: The Southern Oregon Chapter of the National Railway Historical Society, the

As much as the park makes an impression on young train enthusiasts, the dedicated staff of volunteers also remember the children who smile under their watch.

Southern Oregon Live Steamers Club, the Morse Telegraph Club, the Southwest Oregon Large Scale Trains, and the Rogue Valley Model Railroad Club.

In addition to the train rides, there are lots of other things to visit at the park. At the telegraph offices throughout the park you can write out a message for one of the volunteer telegraphers to send. You then pick up the souvenir message on Western Union paper at another station at the park. You can also send a 15-word telegraph anywhere in the United States and even to some telegraph offices overseas. Stark sends a telegraph to his wife every Mother's Day. There's also the 101-year-old caboose that has been converted into a visitor center. Before you enter ring the antique bell that was recovered off a steam locomotive and donated by an Ashland brother and sister who inherited it from their uncle (Donations of \$1.00 are requested for bell ringing).

Inside the caboose are displays and artifacts, including an Old Southern Pacific oil-burning lantern and a keystone railroad tool grinder.

"My husband's a train buff," said Grants Pass resident Carolyn Kohn, who was enjoying the displays in the mini museum during one opening day five years ago. "He loves anything with engines." Although the Kohns' children were already grown (27 and 29 at the time), Kohn, a community advocate, and her husband, a pediatrician, were eager to attend opening day without them.

Recent improvements to the park include a shaded platform that can accommodate 125 waiting passengers to ride the train (before it was built, eager riders had to wait in the hot sun) and a Thomas the Tank Engine outdoor garden. Dick Stark's model railroad club is building a replica of a train that was to go from Medford to Klamath Falls. Each miniature tree—there will be 9,000 in all—is being made by hand. Stark says the club has been working on the model for four years and plans to be done in another two years. If you want to take a look, club members run the trains inside an air-conditioned building near the parking lot. Each locomotive has a sound system so it sounds like a real train. Though it's still a work in progress, it's a model train lover's dream come true.



PHOTO: ABBY KRAFT

Meticulously crafted and lovingly maintained, each garden scale exhibit has a life of its own.

"When I first started here all people could do was look [at the life-sized trains] from the outside," says Tony Johnson. "Now there are two full-sized cabooses that people go into, a flanger that's basically a railroad snowplow that was used to clear snow between the rails, and then we have a hopper car from 1899 that was used locally. But you can't go inside the hopper car."

Another museum, the Mack Walsh Museum, will open this season. Johnson's quick to point out that it will be in an air conditioned building as well, and will include lanterns, archival photographs, and time tables, as well as a telegraph office. The displays will rotate every month so visitors will have something new to see each time they come. Other projects include adding more track to the hand-car motor car ride, adding another loop to the live steamer track to go around the entire garden railway, and even-

tually running Thomas the Tank miniature train rides for small children only (sorry grown-ups.)

The park is free family-friendly fun at its best. If you're only planning to come for an hour, you'll end up staying all day.

"Mommy, can we come back tomorrow?" a seven-year-old tow-headed boy asks eagerly as he and his sisters are leaving.

"Two weeks from Sunday," his mom promises, handing the boy a five dollar bill to drop in one of the jars on the way out.

Jennifer Margulis is a travel, culture, and parenting writer. She's also a contributing editor at Mothering magazine where she writes the popular on-line column, "Mothering Outside the Lines." Read more about her at www.jennifermargulis.net

GREAT BOOKS ABOUT TRAINS FOR ALL AGES

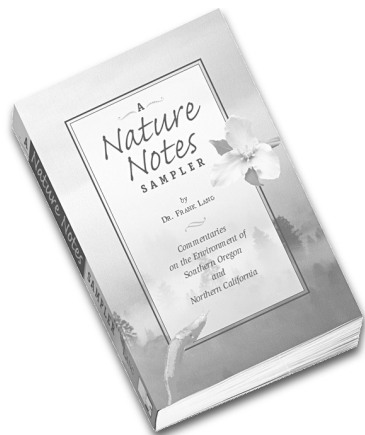
The Little Engine That Could—The classic story of a little train that needs to deliver toys and candy to children over the mountain. When big, shiny engines refuse to help, rescue comes in the form of a determined little engine who says, "I think I can," and agrees to try. Can the little engine make it up the hill? (Ages 2–7)

Claude Monet: The Painter Who Stopped The Trains—Inspired by his young son's love of trains, the great French impressionist paints steam engines arriving at Paris's Gare Saint Lazare. (Ages 5–10)

Murder on the Orient Express—Agatha Christie's tricky whodunit and a classic Hercule Poirot novel, which takes place in the claustrophobic setting of a moving train. (Adult)

Strangers on a Train—Patricia Highsmith's first novel, written in 1950, tells the chilling story of two men who meet on a train ... and the murder that follows when they reveal too much of their personal lives to each other. (Adult)

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

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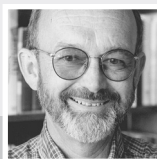
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Nature Notes

Frank Lang

Artemisia

Many listeners know *Artemisia* as sagebrush, an aromatic shrub found in the Intermountain West. It is the source of considerable Wild West nostalgia:

Have you wandered in the
wilderness, the sagebrush
desolation,
The bunch-grass levels where the
cattle graze?
Have you whistled bits of rag-time
at the end of all creation,
And learned to know the desert's
little ways?
Have you camped upon the foothills,
have you galloped o'er the
ranges,
Have you roamed the arid sun-lands
through and through?
Have you chummed up with the
mesa? Do you know its moods
and changes?
Then listen to the Wild – it's
calling you.

— Robert Service (1907)

Don't confuse sagebrush with the true sages. *Salvia*, in the mint family, another source of wild west nostalgia, as in *Riders of the Purple Sage*. *Salvias* are also the source of a culinary herb used in cooking: flavoring turkey stuffing and a host of meats, omelets, soups, stews, and Italian dishes like saltimbaccho, and osso bucco. *Salvia* is from the Latin word for "healthy."

Native Americans used sagebrush bark in a number of ways: to weave into cloth, make sandals, insulate moccasins, and as fire-starting tinder. Twigs were used as friction drills for fire starting and stems and branches other tools.

As you might suspect, sagebrush aroma led to its use in medicine. Once smelled, sagebrush is not soon forgotten. Natives from tribes scattered all over the west used sagebrush for a startling array of cures, from skin problems to innard ailments.

Not all *Artemisia* species are shrubby. Many are herbaceous and equally aromatic. One, *Artemisia douglasii*, grows in abundance along the irrigation ditch



Sagebrush



Artemisia absinthium

where Rupert and I take our daily walks. Waist high stems with gray-green, make that sage-green leaves, line the trail. Crush a leaf and take a sniff and there is that distinctive smell.

As you might suspect, different cultures from around the world use Artemisias for cures and more. One particular species, *Artemisia absinthium*, also known as wormwood, has gained some notoriety. Wormwood extract, along with anise, fennel and several other herbs, is flavoring for the bitter alcoholic beverage Absinthe. The plant has a long medical history for the treatment of intestinal worms, hence its common name, worm-



Van Gogh was rumored to have been high on Absinthe when he got the impulse to whack his earlobe off.

wood. Absinthe is an aperitif that can knock your socks off.

It was quite the thing in France to sip the drink after a preparation ritual using a special glass, fancy spoon, sugar cube and water. The clear green liquid turns milky. This did not prevent drinkers from seeing little green fairies flitting about when they over-imbibed, which apparently was often, according to those who wanted it outlawed, which apparently included the wine industry. France and most other countries outlawed it by 1915, notorious because of its presumed addictive and hallucinatory properties caused by thujone. The drink was a favorite of the intelligentsia and artists in 19th and early 20th Centuries. Van Gogh was rumored to have been high on Absinthe when he got the impulse to whack his earlobe off.

The United States outlawed the drink in 1912. Recently it became legal again. In the United States, it is a legal beverage only if made with *Artemisia abrotanum*, southernwood, with much less thujone. More than 10 parts per million is against the law. Alcohol content varies from 60 to 80 percent, not that that had any effect on Vincent. Poor man could have just been drunk.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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Poetry

Rick Barot and Lawson Fusao Inada

National Poetry Month, inaugurated by the Academy of American Poets in 1996, is held every April in the United States. Literary organizations, libraries, schools, and poets around the country celebrate poetry and its vital place in American culture. Thousands of businesses and nonprofit organizations participate through readings, festivals, book displays, workshops, and other events. This year Southern Oregon University, Ashland, hosts a poetry festival, "Collaboration: Lawson Inada and Friends Poetry Festival 2011." The public is invited to an opening reception at the Schneider Museum of Art, Friday evening, April 15, at 7:00 PM, and for poetry workshops Saturday, April 16. For details see <http://www.sou.edu>

Jefferson Monthly honors National Poetry Month with poems by Lawson Fusao Inada, former Oregon Poet Laureate, and Rick Barot, a featured speaker at "Collaboration: Lawson Inada and Friends Poetry Festival 2011."

Litany

When any word is called for, say that I am *of*.
When the tornado forms, that it is the ruinous
kiss. When the bamboo-green field sways,
think of tea. When the vines thicken in
the heat, this is the medusa head consuming
its own stare. When a man committedly
steps to the ledge, this is the daguerreotype's
cold glass face. When winter, that is *hemlock*
prominent. When mirror or letter or echo,
these are correspondences. When the snow
is pink, something has been left motherless.
When singing, think of articulating silences.
When stars, history. When the sword-gray,
fatherly rain, this is *I have wandered the earth*.

Rick Barot

Elegy

In this rain we are moved to anecdotes.
That people float candles out to the river.
That in a field there is the crickets' grief.
It could be colder just now but it isn't.
Though there are the posters' missing faces.
Though a car is upside down, wheel turning.
The day will only want to keep arriving.
We will startle for the clothes by the bed.
For the vein glowing green on the thigh.
The coffee will come black inside its cup.
The bread will be made of something clean.
This will not seem enough and it isn't:
The white nouns of the moon, the paper.
The handkerchief pulled from an empty fist.

Rick Barot

Rick Barot was born in the Philippines and grew up in the San Francisco Bay Area. His first book of poems, *The Darker Fall* (Sarabande, 2002) won the Kathryn A. Morton Prize in Poetry. This month's poems are taken from his second book, *Want* (Sarabande, 2008), and are used with permission. Barot's poems and essays have appeared in numerous publications, including *The New England Review*, *The New Republic*, *Poetry*, and *The Virginia Review*. He lives in Tacoma, WA, and teaches both in the Program for Writers at Warren Wilson College and at Pacific Lutheran University.

She Called Him "James"

Marianne Moore, before fame,
matriculated from Bryn Mawr
to take on a teaching job
in rural Pennsylvania,

where, one reckoning day,
with a student her age,
she set out for town
to take in a touring circus.

The student, a gentleman,
provided suitable stability
as they made their way
over unstable terrain—
gravel and rocks, ties
protruding under tracks...

The circus went its way—
wild-eyed and raucous—
but what would make
a charming portrait
is just the two of them
in quiet, sunlit hills,
proceeding arm-in-arm
between gleaming rails
of classic Americana...

Let's call it "Carlisle."
She called him "James."

Lawson Inada

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.



Lawson Fusao Inada

National Poetry Month

National Poetry Month,
with its commemorative
Roman numerals,

proceeds as expected
with unveilings
and coverage,
ribbon cuttings,
metaphorical parades—

and in overly
poetic locales,
stores run out
of chips and salsa.

But in less
poetic nations,
they nevertheless
commemorate

National Poetry Moment.

Lawson Inada

Former Poet Laureate of Oregon, Lawson Fusao Inada is an emeritus professor of writing at Southern Oregon University in Ashland. He is the author of three books of poetry: *Before the War*, *Legends from Camp*, winner of the American Book Award, and *drawing the line*. He is the editor of the anthologies *only what we could carry: The Japanese American Internment Experience*, and *The Big Aiiieeeee!: An Anthology of Chinese American and Japanese American Literature*. As part of "Collaboration: Lawson Inada and Friends Poetry Festival 2011," on April 15, Lawson Inada will perform his poetry with musicians Todd Barton and Terry Longshore at SOU's Schneider Museum of Art.

As It Was

Stories from the State of Jefferson

Mr. Lithia Park

by Nancy J. Bringhurst

Chester Corry left his landscaping position at Mount Lassen National Park in 1936 to become assistant parks superintendent of Ashland, Oregon. He and his wife settled in a small house within Lithia Park, where his first job was to develop what was mostly wilderness beyond the lower duck pond. This was during the Depression, when the city had no money for a crew. Nevertheless, Corry set to work single handedly, until help came from Works Progress Administration and National Recovery Administration crews. As Corry recalled: "We couldn't afford tractors. We did it the hard way—by hand."

He became parks superintendent in 1937, a job he treasured for 33 years. He was remembered as someone who "combed the hills for plant specimens, dug holes, planted, pruned, created tumbling falls, gentle rapids, bridges, a nursery, a playground, and a zoo."

His dedication was obviously appreciated. According to David Kerr, a late councilman, "The council voted to fund whatever Chet Corry needed because he was a man of integrity who did his homework."

Corry retired in 1969, but continued as a consultant until his death in 1989.

So remember Chester Corry—"Mr. Lithia Park"—when you see the older rhododendrons in bloom next spring.

Source: Kerr, Molly Walker, "Chester Corry: 'Mr. Lithia Park,'" *Southern Oregon Heritage Today*, August 2001, Vol. 3, No.8.

George Nurse, the Generous Founder of Linkville

by Alice Mullaly

In the early 1860s, New Yorker, George Nurse, found himself hauling supplies from Yreka, California to Fort Klamath, Oregon. So he knew the latter area well when in 1867, Oregon opened its swamplands for settlement. Nurse claimed 160 acres along the east side of two-mile long Link River joining Upper Klamath Lake with Lake Ewauna.

There he established a ferry across the Link River. Then Nurse floated lumber 42 miles down Klamath Lake to build a hotel and store. As people moved into the area, he gave them lots near his ferry if they would build on them. Over the years, Nurse built a saloon, harness shop, and the U. S. Land Office, which he ran.

Pack trains from Yreka brought supplies to Linkville, and a weekly stage delivered mail from Ashland. But it was the Modoc Indian Wars of the 1870s that put Linkville on the map. Reporters from the country's biggest newspapers wrote about the fine service of their host, George Nurse. And soldiers talked about returning to settle in the town.

Eventually Nurse moved back to Yreka, and in 1893 Linkville residents voted to change the name of their town to Klamath Falls.

Sources: Donnelly, Robert, "George Nurse, Founder of Linkville," 2003, and Most, Stephen, "Putting Nature to Work; Living in Linkville," 2003, The Oregon History Project. See both at [www.ohs.org/education/oregonhistory/historical records/](http://www.ohs.org/education/oregonhistory/historical%20records/)

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

La Traviata: Rogue Opera Celebrates 35 Years

By Pamela Cooper

Founded in 1976 by Dr. J. Ray Tumbleson, a former professor at Southern Oregon University who passed away June 2010, Rogue Opera will celebrate its 35th anniversary in 2011. Rogue Opera serves six counties in Southern Oregon and two in Northern California, with a combined population of more than 600,000 people. Rogue Opera's mission is "to present high quality opera to regional audiences, to train young performers, and to direct its resources into the education and enrichment of our youth and community." Primary activities currently include one main stage production each spring, the

Celebrating its 35th anniversary this spring, Rogue Opera's presents one of the world's most popular operas, *La Traviata*.

25-year-old Opera in the Schools and related Tickets for Youth programs, a new Opera in the Streets program, and special events throughout the year such as the "Heritage of Opera" event held at Valley View Winery this past December. Professional singers from all over the U.S. perform with the company, as well as local singers and high school and college students studying musical performance.

Celebrating its 35th anniversary, Rogue Opera's full production this spring of one of the world's most popular operas, *La Traviata*, will be performed in the original Italian with English subtitles. Performances will be at 3 p.m. on Saturday, April 23, at the Grants Pass Performing Arts Center in Grants Pass; and at the Craterian Ginger Rogers Theatre on Friday, April 29, at 7:30 p.m. and again on Sunday, May 1 at 3 p.m. Conducting the Rogue Opera orchestra will be Samuel McCoy, who made his debut with Rogue Opera in 2010 with *The Marriage of Figaro*.

The role of Violetta Valery in *La Traviata* has been double-cast for two sopranos, Amy Feather of Washington, who

will perform with Rogue Opera for the first time, and Jacquelynne Fontaine of California, who performed the role of Susanna in Rogue Opera's 2010 production of *The Marriage of Figaro*. Tenor James Callon, currently with Tulsa Opera, will also perform with Rogue Opera for the first time in the role of Alfredo Germont. Baritone Kreshnik Zhabjaku, who sang the role of Figaro in *The Marriage of Figaro* in 2010, returns to perform the role of Alfredo's father, Giorgio Germont.

Amy Feather recently performed the roles of Fiordiligi from *Così fan tutte* with the Champaign-Urbana Symphony, and the Countess in *Le nozze di Figaro* with the University of Illinois Orchestra. She has performed with the Boston Lyric Opera and previously performed the role of Violetta in *La Traviata*, and Donna Anna in *Don Giovanni* with the Illinois University Opera Program. Ms. Feather's international experience includes the roles of Micaela in *Carmen* and Antonia in *Les Contes D'Hoffman* with the Komische Kammer Oper München in Germany.

Jacquelynne Fontaine has performed in recent years with Tuscia Opera Festival in Viterbo, Italy, Pittsburg Civic Light Opera, University of Southern California Thornton Opera, as well as Rogue Opera. She recently performed with orchestras ranging from the Orchestra di Roma del Lazio in Italy to numerous symphony orchestras in Southern California. Miss Fontaine recently won first place at the Burbank Philharmonic Hennings-Fischer 2011 Young Artists' Competition, and will perform with the Burbank Philharmonic this coming season.



Amy Feather; Kreshnik Zhabjaku; Jacquelynne Fontaine; James Callon

During the past two seasons, tenor James Callon has sung on the main stage for Los Angeles Opera and for Tulsa Opera, where he is currently a Studio Artist for the 2010-11 Season. He has also made concert appearances with Cypress College and The Los Angeles Master Chorale. Recent engagements include his debut with Tulsa Opera as Gastone and as Alfredo-cover in *La Traviata*; the role of Vassal in *Götterdämmerung* with L.A. Opera; a soloist in Schubert's *Nachthelle* for the Jacaranda Music Society; performance in Beethoven's *9th Symphony* with Cypress College; Mozart's *Requiem* with L.A. Master Chorale; and a debut with L.A. Opera as Giuseppe in *La Traviata*.

Kreshnik Zhabjaku, a native of Albania now living in New York, has appeared regularly in France, Italy and Austria, as a guest soloist with the Radio-Television Symphonic Orchestra of Albania, and with the Symphony Orchestra of the Albanian National Opera. Mr. Zhabjaku made his company début with L'Opéra Français de New York as the Grand Priest in Rameau's *Castor et Pollux* and performed in *Bel Canto* at Caramoor in 2005 and 2007.

Other cast members include Lyndsay Panero as Flora, Brianne Cardona as Annina, Erik Conolly as Gastone, Daniel Gibbs as Baron Douphol, and Steven Gutierrez performing two roles – the Marquis D'Obigny and Doctor Grenvil.

CONTINUED ON PAGE 30



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www.brentwoodinspections.com

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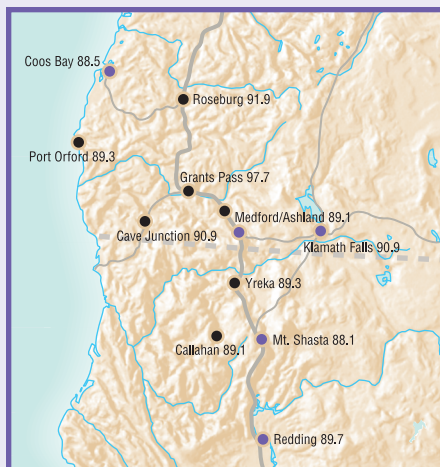
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7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays only)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Rhythm & News Highlights

Marian McPartland's Piano Jazz

April 3 • **Roberta Gambarini**

Vocalist Roberta Gambarini continues the legacy of Sara Vaughn, Ella Fitzgerald and Carmen McRae, and she is well-qualified to fill their famous heels. She recorded with legendary accompanist to ladies of song, the late Hank Jones, and received a 2010 Grammy nomination for Best Jazz Vocal Album. On this *Piano Jazz*, she sizzles on a set of tunes from the Great American Songbook.



Roberta Gambarini

April 10 • **Remembering Dr. Billy Taylor**

The jazz world lost a great performer, friend, and advocate when pianist Dr. Billy Taylor passed away in 2010. He was also a three-time guest on *Piano Jazz*. On this 2007 program recorded before a live audience at the John F. Kennedy Center, Taylor performs his tunes "In Loving Memory" and "If You Really Are Concerned," then he joins McPartland for a duet of "These Foolish Things."

April 17 • **Veronica Nunn with Travis Shook**

Vocalist Veronica Nunn grew up in Little Rock, Arkansas, absorbing all kinds of music, from jazz to funk to gospel. When she moved to New York in 1978, she split her time between Harlem's jazz clubs and the Theology Department at Lehman College. Now a full-time jazz singer, Nunn, accompanied by her pianist and husband, Travis Shook, demonstrates her soulful touch on "One Note Samba" and "I'm Old Fashioned."



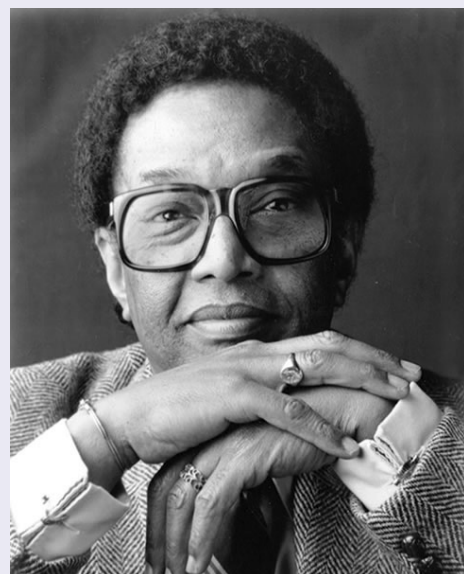
Veronica Nunn

April 24 • **Marian McPartland Selects – Mercer Ellington**

Composer and arranger Mercer Ellington worked for his famous father, Duke Ellington, as a horn player, copyist, and general manager. He also led the Ellington orchestra after Duke passed away in 1974. On this program, Ellington performs his tune "Things Ain't What They Used To Be," Billy Strayhorn's "Chelsea Bridge," and duets with Marian McPartland on "C Jam Blues."



Jazz pianist Travis Shook.



Grammy and Emmy Award-winning ambassador of jazz, Dr. Billy Taylor; he passed away in December, 2010 at the age of 89.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Apr 1 F Busoni*: Improvisations on a Bach Chorale
Apr 4 M Handel: Organ Concerto in F major, "The Cuckoo & the Nightingale"
Apr 5-12 JPR Spring Membership Drive
Apr 13 W W. S. Bennett* Piano Concerto No. 4
Apr 14 T Massenet: *Scènes hongroises*
Apr 15 F Mozart: Horn Concerto No. 4 in E flat major
Apr 18 M Blumenfeld*: *Allegro de Concert in A major*
Apr 19 T Paul Ben-Haim: Five Pieces for Piano
Apr 20 W Ravel: *Ma Mère l'Oye*
Apr 21 T Prokofiev: Symphony No. 1, "Classical"
Apr 22 F Haydn: Symphony No. 49, "La Passione"
Apr 25 M Tchaikovsky*: *The Tempest*
Apr 26 T Motta: Piano Concerto in A major
Apr 27 W Marais: Suite in D major
Apr 28 T Beethoven: Piano Sonata No. 21, "Waldstein"
Apr 29 F Copland: Four Dance Episodes from *Rodeo*

Siskiyou Music Hall

Apr 1 F Rachmaninoff*: Piano Trio No. 2
Apr 4 M Beethoven: Symphony No. 2
Apr 5-12 JPR Spring Membership Drive
Apr 13 W Goldmark: String Quintet in A minor
Apr 14 T Krommer: Wind Partita in E flat major
Apr 15 F Fasch*: Suite in B flat major
Apr 18 M Rimsky-Korsakov: *The Golden Cockerel Suite*
Apr 19 T Liszt: Piano Sonata in B minor
Apr 20 W Herbert: Cello Concerto No. 1
Apr 21 T Mozart: Clarinet Quintet in A Major
Apr 22 F Saint-Saëns: Symphony No. 1
Apr 25 M Britten: Violin Concerto
Apr 26 T Kraus: Sonata in E Major
Apr 27 W Prokofiev*: Piano Concerto No. 3
Apr 28 T Hakon Borresen: Symphony No. 1
Apr 29 F Schubert: Sonata in C, "Grand Duo"

Metropolitan Opera

April 2 - Das Rheingold (Wagner) - New Production

James Levine - conductor; Wendy Bryn Harmer, Stephanie Blythe, Patricia Bardon, Richard Croft, Gerhard Siegel, Dwayne Croft, Bryn Terfel, Eric Owens, Franz-Josef Selig, Hans-Peter König

April 9 - Le Comte Ory (Rossini) - New Production

Maurizio Benini - conductor; Diana Damrau, Joyce DiDonato, Susanne Resmark, Juan Diego Flórez, Stéphane Degout, Michele Pertusi

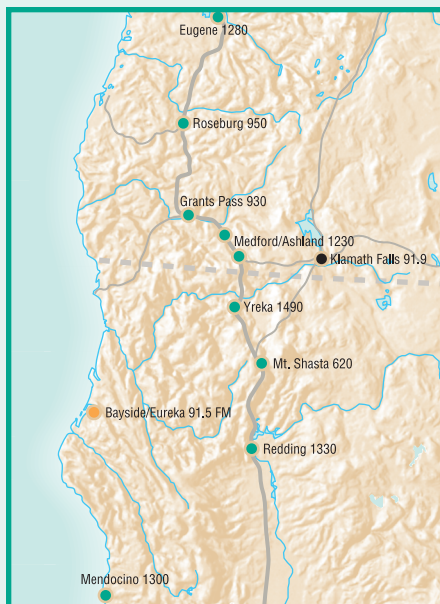
April 16 - Wozzeck (Berg)

James Levine - conductor; Waltraud Meier, Stuart Skelton, Gerhard Siegel, Matthias Goerne, Walter Fink



David McVicar's popular production of *Il Trovatore* returns with Patricia Racette, Sondra Radvanovsky, Dolara Zajick, Marcelo Álvarez, Dmitri Hvorostovsky, and Željko Lucic. James Levine and Marco Armiliato conduct.

News & Information

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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

April 23 - Capriccio (R. Strauss)

Andrew Davis - conductor; Renée Fleming, Sarah Connolly, Joseph Kaiser, Russell Braun, Morten Frank Larsen, Peter Rose

April 30 - Il Trovatore (Verdi)

James Levine - conductor; Sondra Radvanovsky, Dolora Zajick, Marcelo Álvarez, Dmitri Hvorostovsky, Stefan Kocán



Rossini's vocally dazzling comedy stars bel canto sensation Juan Diego Flórez in the title role of the Met's premiere production of *Le Comte Ory*.

Exploring Music with Bill McLaughlin

Week of April 4 (episode 1 only)

Wagner's Ring Cycle

From leitmotifs to lighter fare, this week's programs are a five-hour exploration of Richard Wagner's crowning operatic achievement.

(JPR Spring Membership Drive April 5-12)

Week of April 11 (episodes 3, 4, & 5 only)

Child's Play

For hundreds of years of music-making, childhood has remained an inexhaustible inspiration. This week we'll hear some of the ways that composers from Purcell to Prokofiev have been influenced by the energy and excitement of youth.

Week of April 18 - St. Matthew Passion

Composed in 1727, it's one of two surviving settings of the last days of Jesus Christ composed by J.S. Bach. We'll explore the history of this masterpiece and sample different recordings.

Week of April 25 - Prokofiev

A look at the life and music of one of Russia's most talented and controversial composers, Sergei Prokofiev, in celebration of his 120th birthday.

L.A. Theatre Works

April 24 7:00pm-9:00pm

California Suite by Neil Simon

Visitors from New York, Philadelphia, Chicago and London converge at the iconic Beverly Hills Hotel, and find that their stay on Sunset Boulevard means close-ups with painful tennis injuries and an unconscious hooker. They can check out anytime they like, but can they ever leave? Marsha Mason, Bruce Davison, Amy Pietz, and Dennis Boutsikaris star in Neil Simon's *California Suite*.



Dennis Boutsikaris and Amy Pietz star in Neil Simon's *California Suite*.

Art



ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents *Funny Girl*, thru-April 10th and *Crimes of the Heart* on April 20-May 22nd. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *Holmes & Watson Save the Empire: A Musical Mystery*, April 8th-June 5th. Previews April 6-7. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com

The 2011 season at the Oregon Shakespeare Festival includes:

Measure for Measure, Feb. 18 - Nov. 6
The Imaginary Invalid, Feb. 20 - Nov. 6
To Kill a Mockingbird, Feb. 19 - Jul. 3
The Language Archive, Feb. 24 - Jun. 18
Julius Caesar, Mar. 23 - Nov. 6
August: Osage County, Apr. 20 - Nov. 5
Henry IV, Part Two, May 31 - Oct. 7
The Pirates of Penzance, Jun. 1 - Oct. 8
Love's Labor's Lost, Jun. 2 - Oct. 9
Ghost Light, Jun. 28 - Nov. 5
The African Company Presents Richard III, Jul. 20 - Nov. 5
WillFul, Aug 7 - Oct. 9

The Green Show in the Festival courtyard runs May 31-Oct. 9. OSF is located at 15 S. Pioneer St. in Ashland. (541) 482-4331 www.osfashland.org



St. Clair Productions presents the Kathy Kallick Band on April 29.

Music

◆ Craterian Performances presents: The Refugees, April 3rd, at 7:30 pm
 Lewis Black, April 6th, at 7:30 pm
 NW Dance Project, April 9th, 7:30 pm



Kitka, an American women's vocal arts ensemble inspired by traditional songs and vocal techniques from Eastern Europe, perform in Ashland on April 8.

Late Night Catechism, April 14th, at 7:30 pm

Bryan Adams - The Bare Bones Tour, April 15th, at 8:00 pm

Rogue Valley Symphony - Conductor's Choice, April 16th, at 7:30 pm

Stars on Stage: Celebrating State Soloists, April 17th, at 7 pm

Fiddler on the Roof, April 25th, at 7 pm

Rogue Opera - La Traviata, April 29th, at 7:30 pm and May 1st, at 3 pm

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

◆ St. Clair Productions presents four concerts in April:

Kitka, performing Eastern European choral music, April 8th, 8 pm

Incendio, Latin Guitar World Fusion, April 16th, 8 pm

Michael Stillwater, ChantWave: "A Celebration in Song" plus a showing of his new documentary "In Search of the Great Song," April 23rd, 8 pm, at Havurah Shir Hadash, 185 N. Mountain

Kathy Kallick Band, Hot Bluegrass and Cool Originals. April 29, 8 p.m. 8 pm.

Shows (except where indicated) at the Unitarian Fellowship, 87 4th St., Ashland. Tickets at the Music Coop in downtown Ashland, on-line at www.stclairerevents.com or (541) 535-3562.

◆ Chamber Music Concerts presents "Concert V" with the Pavel Haas Quartet, on April 8th, at 7:30 pm and April 9th, at 3 pm. At the Southern Oregon University Music Recital Hall.1250



Craterian Performances presents comedian Lewis Black on April 6.

Siskiyou Blvd, Ashland (541) 552-6154

◆ The Southern Oregon Chapter of the American Guild of Organists in conjunction with the SOU Performing Arts Department, presents Michael Kleinschmidt, organist, in recital, on April 1st. 7:30 pm. At the SOU Music Recital Hall. Free. (541) 482-3075.

◆ Music at St. Mark's presents the Portland Viol Consort on April 3rd. 3 pm. Free with a reception following. The Portland Viol consort includes string players from the Oregon Symphony and the Portland Baroque Orchestra. At St. Mark's Episcopal Church, 5th and Oakdale in Medford. (541) 821-0977

◆ The Rogue Valley Symphony performs Berlioz *Roman Carnival Overture*, Sibelius *Violin Concerto*, Brahms *Symphony No. 1*, with soloist Steven Moeckel, Violin.

April 15 at SOU Music Recital Hall in Ashland, 7:30 pm

April 16 at Craterian Ginger Rogers Theater in Medford. 7:30 pm

April 17 at Grants Pass High School Performing Arts Center 3 pm

Please call (541) 552-6398 for tickets or visit our website at www.rvsymphony.org

Send announcements of arts-related events to:
 Artscene, Jefferson Public Radio,
 1250 Siskiyou Blvd., Ashland, OR 97520 or to
paul.b.christensen@gmail.com

**April 15 is the deadline
 for the June issue.**

For more information about arts events,
 listen to JPR's Calendar of the Arts or visit our
 online Community Calendar at www.ijpr.org



St. Clair Productions presents Latin fusion ensemble Incendio, on April 16.



AS presents neo-psychedelic band Animal Collective at Humboldt State University on April 11.



Michael Stillwater performs in Ashland and unveils his documentary *In Search of the Great Song*, on April 23 at Havurah Shir Hadash.

◆ The Rogue Opera presents Giuseppe Verdi's "La Traviata," sung in Italian with English super-titles:

April 23, at 3 pm at the Grants Pass Performing Arts Center

April 29 at 7:30 pm and Sunday,

May 1 at 3 pm at the Craterian Ginger Rogers Theatre in Medford.

Tickets for the Grants Pass performance at Great Northwest Music Company in Grants Pass, 541-956-8600. Tickets for Craterian performances at the Craterian box office at 16 S. Bartlett in Medford 541-608-6400, www.rogueopera.org.

Exhibitions

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

◆ The Rogue Gallery & Art Center presents "Rogue Valley Biennial," thru April 1st. During March/April the photographic series, "Goat Skin Narratives." At 40 South Bartlett St., Medford (541) 772-8118

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse performs *A Bench in the Sun*, thru April 16th. 1620 East Cypress, Redding.

Music

◆ Cascade Theatre and the Jefferson Public Radio Performance Series present: *The Sound of Music*, April 8-9th & 15-16th Buddy Guy, April 21st

Fusion: Breaking into New Worlds, April 22-23rd

Twist and Shout: A Beatles Tribute, April 26th

Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

◆ Shasta Community Concerts Association presents the Barbizon Chamber Orchestra, April 1st. 7:30 pm. At the Redding Convention Center, Redding.

◆ The Red Scarf Society for the Performing Arts presents soprano, Suzanne Vinnik, on April 3rd. 3 pm. Reception to follow. At Yreka Community Theater. 530-842-4656 www.redscarfsociety.org.

Exhibitions

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

CONTINUED ON PAGE 30



AS presents Australian singer and songwriter Lenka this month at Humboldt State University.



Chamber Music Concerts presents "Concert V" with the Pavel Haas Quartet, on April 8.

Artscene *From p. 29*

OREGON AND REDWOOD COAST

Music

◆ AS presents three concerts this month at Humboldt State University:

Lenka & Greg Laswell, on April 2nd, at the Depot, 9 pm..

Animal Collective & Special Guests, on April 11, in the Kate Buchanan Room, 9 pm.

Gogol Bordello, on April 20th, at the Arcata Community Center.

For more information call CenterArts at 826-3928 or at www.humboldt.edu/asrepresents.

◆ Easter 2011 marks the 42nd year that the Ferndale Community Choir has sung sacred music, from choral classics to spirituals. There will be three concerts again this year:

April 23rd, at Ferndale Church of the Assumption, 7:30 pm

April 29th, at Calvary Lutheran Church in Eureka, 7:30 pm

May 1st, at Ferndale Community Church, 3 pm

For further information, contact Betty Diehl, director, at 707-786-9756.

KLAMATH

Theater

◆ The Linkville Players present Joe Orton's farce, *What The Butler Saw*, thru April 2nd, then *The War of the Worlds*, April 15-23. Friday and Saturday evenings at 8 pm; Sunday matinee at 2 pm. Ticket information/reservations: (541) 882-2586. The Linkville Playhouse, 201 Main Street Klamath Falls. (541) 884-6782.

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamathblues.org (541) 331-3939

◆ The Ross Ragland Theater presents:
The Turtle Island Quartet, April 1st, 7:30 pm
Spencers Theatre of Illusion, April 8th, 7:30 pm
Annual High School Honors Recital, April 10th, 2 pm
The Swingle Singers, April 22nd, 7:30 pm
Stiletto, April 29th, 7:30 pm
At Ross Ragland Theater 218 N. 7th St., Klamath Falls. www.rrtheater.org 541-884-0651



Gypsy punk band Gogol Bordello performs on April 20th, at the Arcata Community Center.



Mixed Company presents Dori Appel and Carolyn Myers in *Saturn Return: 28 years of theatrical partnership*, at the DanceSpace, 280 E. Hersey St., Ashland, Saturday April 16 at 8pm, and Sunday, April 17 at 3pm.



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Opera *From p. 22*

One of the most beloved operas of all time, *La Traviata* is a lyrical drama in three acts by Giuseppe Verdi, set to an Italian libretto by Francesco Maria Piave. The opera is based on Alexandre Dumas' 1848 novel, *La dame aux Camélias*, and was composed during the ground-breaking middle period of Verdi's operatic career when he leapt to the forefront as one of the greatest operatic composers of all time.

A touchingly beautiful tale of love, sacrifice and tragic death, the story centers around Violetta, a courtesan to a wealthy baron in 1840s Paris, who finds true love outside of society's moral strictures and pays a heavy price for her heart's indiscretions. Containing some of Verdi's most memorable operatic music, the opera leaves an indelible impression on anyone who experiences it.

More information about Rogue Opera's season is available at 541-608-6400.

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Directed by
James Santos

April 8-9 & 15-16

This timeless family classic and one of the most adored musicals of all-time comes to life on the Cascade Theatre stage under the direction of James Santos and talents of the performers of The Dance Project. You'll find yourself singing along in your seat to the charming tale of Maria, the singing nun-in-training, who takes on the challenging job of governess to the Von Trapp family, eventually winning the hearts of all seven children and their father. Still relevant and heartwarming 50 years later, it's bound to be one of **your** favorite things in 2011.

Buddy Guy

April 21 • 7:30pm

A living legend of Chicago blues, Buddy Guy is known for his intense energy and electrifying stage presence at his live concerts. A Rock and Roll Hall of Fame inductee, five-time Grammy winner and winner of 23 Blues Music Awards (formerly W.C. Handy Awards), Guy's dynamic guitar theatrics and soaring vocal ability have made him the face of the blues for countless fans, young and old.



Twist & Shout

April 26 • 7:30pm

Produced by brilliant musicians with an inherent understanding of why The Beatles will forever be the most beloved and respected rock band in history, *Twist & Shout* is the definitive Beatles experience. Beginning with the early hits and colored with film clips from the '60s, *Twist & Shout* immerses audiences in a complete experience from a band that looks and sounds like the real deal without smoke and mirrors (or pre-recorded tracks). By the time they hit *Abbey Road* you'll be completely in awe.



Tom Rigney & Flambeau

May 7 • 7:30pm

The fiery, electrifying violinist/composer, Tom Rigney, joins forces with some of the finest musicians on the San Francisco roots music scene to form Tom Rigney and Flambeau, a band that will tear the roof off of anyplace that has one and raise the spirits of everyone around. After 15 years at the helm of The Sundogs, Rigney has stepped out into the spotlight to showcase his passionate, virtuoso fiddling and inspired original musicianship. His bandmates are veterans of the great bands of Charles Brown, Queen Ida, Roy Rogers and Clifton Chenier, and together they generate enough heat and energy to lift any audience to its feet.





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